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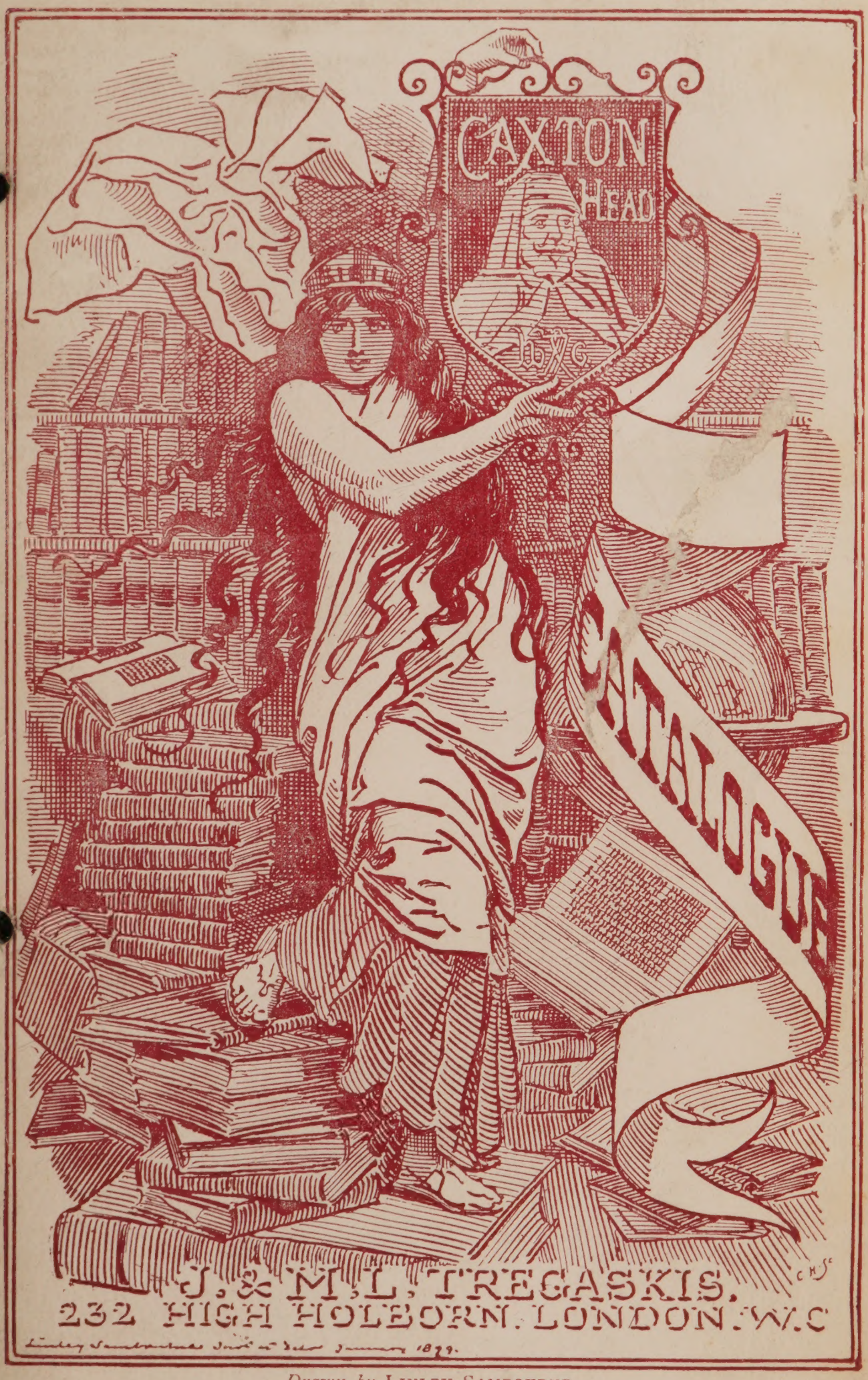
No. 436.] Telegrams: TREGASKIS, LONDON. [JUNE 5th, 1899.



Drawn by LINLEY SAMBOURNE.

CAXTON HEAD Catalogue of Venerable and Valuable Manuscripts, Rare Books, beautiful and interesting Bookbindings; being a portion of the collection of Manuscripts known as the "Appendix," made by the late Earl of Ashburnham; also selections from the Libraries of the following well-known collectors: the late Henry Butter, Esq., B.A., LL.B., of 4, Warrington Crescent, N.W.; Samuel Timmins, Esq., F.S.A.; Rev. F. K. Harford, Minor Canon of Westminster; Sir George Clerk, Bart., of Penicuick, N.B. (chiefly collected by John Clerk, of Eldin); and the late Sir H. W. Williams Wynne (formerly Minister Plenipotentiary at Copenhagen); now offered for sale by J. & M. L. TREGASKIS, at the Caxton Head, 232, High Holborn, London, W.C.

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Arabic, Greek, Latin, English, French, and Armenian Manuscripts, from the XII. to the XIX. Century.

XV. CENTURY ENGLISH MANUSCRIPT PSALTER: CONTEMPORARY LONDON BINDING.

1 **Psalterium, Cantica, etc.**—Manuscript on 116 leaves, Vellum, 7⅞in. by 5¼in., beautifully written in **gothic character** by an ENGLISH SCRIBE, profusely decorated with many hundreds of large and small capitals in gold and colours (one of the latter to each verse), besides FOUR HISTORIATED INITIALS *with very elegantly illuminated marginal scrolls* (flowers, etc.); Psalms I. and II. wanting and one leaf defective; *contemporary panel binding (executed in London) of oaken boards, covered with brown calf,* **50 guineas** *Sæc. XV.*

Rarely are so many claims to interest combined in one small volume. Its origin is plainly English, for we have the names of St. Alban and St. Edmund-the-King with those of St. Dunstan, St. Cuthbert, and St. Guthlac in the Litany whence the name of St. Thomas of Canterbury has been expunged, a fate shared by the prayer in his honour which formerly filled the final leaves. The style of the text is exceedingly clear and graceful, while an attractive variant is provided by the occasional insertion of Antiphons in the margin by another hand. The scheme of illumination, too, is very admirable, the tones somewhat subdued and the sheen of the gilding remarkably brilliant. A miniatured initial has been rudely torn from the defective leaf (which has been carefully repaired), but a quartet of very fine ones are happily spared to demonstrate the skilful draughtsmanship of the artist. The boldest encloses (at the head of Psalm 39) the half-length figure of a brown-frocked friar, psalter in hand. The delicacy of the smaller initials is quite uncommon, the illuminator having been lavish of fruitful fancy in design. Borders more beautiful within their rather modest scale may seldom be seen, the graceful curves of the purple columbine and other flowers which lend themselves to conventional treatment being made the most of. Lastly, the grand dignity of the venerable cover is consistent with the beautiful folios it enshrines. Its decoration consists, on the upper face, of four rectangular stamped panels, each containing in an arched niche the figures respectively of St. George, St. Barbara, St. Michael, and St. Catherine, the binder's initials G. R. being inserted on either side of the last named, while the border enclosing the four panels is inscribed: quid quit agas | prudenter agas et | respice finem | o mater dei memento mei. On the reverse are stamped the royal arms supported by greyhound and griffin (those of Henry VII.) surmounted by the shield of the City of London, while the field is ornamentally powdered and surrounded by a border, with the inscription: laudate dominum de terra dracones et omnes abyssi G. R. (binder's initials repeated). On the first leaf are written the words "Thomas Power me possidet."

From the Library of Canon Harford, Westminster.

Arabic, Greek, Latin, English, French, and Armenian Manuscripts—*Continued.*

2 **ACCOUNT of the Lord High Stewards of England**, from William the Conqueror to James II., folio, plainly written on 146 pp., *old vellum*, **18/-** *Sæc. XVII.*

Biographical details, Trials of the Earls of Essex and Southampton, Lord Audley for Rape, etc., Lord Morley, and other interesting matter, written by a Spectator.

3 **ARABIC.—Al-Khulāṣah Fi-nnahw. The Quintessence of Gramma**[illegible] by the SHEIKH SHAMS UD-DĪN MOHAMMED IBN MĀLIK, with Notes, written in a clear Neskhi character, with all the essential vowels, by Sherif, Ibn 'Abd Allah, A.H. 1100, A.D. 1689; on 166 leaves of paper, 8in. by 5¾in. This work is generally known by the title "Alfiyyat Ibn Mālik," or Millenary Poem, from the number of distichs which it contains; it is a treatise on Arabic grammar in Arabic verse; *half bound*, **27/6**

From the Ashburnham Collection. *Sæc. XVII.*

4 **ARABIC.—Dalail Al-Khairat**: Moorish Prayer Book; a Beautifully ILLUMINATED MS., *rich in gold, on 118 leaves of glazed paper* (5in. by 4in.), *one corner torn away, Oriental morocco case binding*, **5 guineas**

Written by Muhammad ibn Sulaimān al-Jazūli (about 1700)

5 **ARMENIAN.—Service Book of the Armenian Church**, CONTAINING DIRECTIONS FOR THE CELEBRATION OF MASS AND THE OTHER OFFICES ON SUNDAYS AND FEAST DAYS THROUGHOUT THE YEAR, written in the cursive Armenian character, on 299 leaves of Vellum, 2⅝in. by 2in., with illuminated initials; at the commencement of the MS. is a MINIATURE REPRESENTING A SAINT WITH BOOK AND CROZIER, and on the preceding leaf a flowered ornament in gold and colours, 32mo, ORIGINAL STAMPED LEATHER BINDING, **5 guineas** *Sæc. XVI.*

From the Ashburnham Collection.

6 **Aristoteles.**—Raimondi in octo Libros Physicorum Aristotelis expositio Paraphrastica, **Manuscript on 971 pp.**, thick 8vo, *contemporary vellum, with the* FINE *and* RARE BOOKPLATE OF COUNT RANUZZI, **12/6** *Sæc. XVII.*

7 **Autograph MS.**—Lennox (Lord Wm. Pitt) Auto. Manuscript, "The Maid of Palestine," 36 pp., post 8vo, *signed in Initial*, **3/6** N.D.

8 **BERNARDI** (S.) ABBATIS CLARAVALLENSIS AD DNM PPM EUGENIU DE CONSIDERATIONE LIBRI QUINQUE, Manuscript on 27 leaves vellum, 9in. by 6⅝in., written in **gothic character** by an ENGLISH SCRIBE, 35 lines to page, ruled margins, headed by fine Illuminated Initial in red and blue, a smaller one marking the beginning of each "liber" rubrications; wide margins, somewhat stained near end; *bound in* [illegible] *with handsome gilt tooled border*, **6 guineas** *Sæc. XIV.*

The monk who was responsible for this copy has invoked his patroness in the following terms which appear over the heading: "Assit principio sca ma. meo. ne scribam vanum duc pia virgo manum."

From the Ashburnham Library.

9 **BIBLICAL MS. of the XVth Century.**—BOOKS of the PARABLES OF SOLOMON, PROVERBS, WISDOM, and ECCLESIASTICUS, written on 258 leaves of vellum-like paper, 6¾in. by 4¼in., in a running hand, headings in red, *initials in red and blue*, occasionally scrolled, neat and clean, *fresh looking margins, bound in boards*, thick sm. 8vo, **£1 12s 6d** *Sæc. XV.*

XV. CENTURY MANUSCRIPT BY AN ENGLISH CARTHUSIAN.

10 **CRISOSTOMI** (B. Joannis) OMELIE LXXXIJ SUPER EVANGELIO JOHANNIS EVANGELISTE, Manuscript on 230 leaves, Vellum, 11¼in. by 8¾in., the work of DOM JOHANNES WHETHAM, *a Monk of the Carthusian House at Sheen near Richmond*, written in a cursive hand, 39 lines to page, capitals marked in red, one gold initial with marginal ornament, a great number of others (heading each homily) in blue, with elaborate red pen ornaments, paragraph marks in blue, headings

Arabic, Greek, Latin, English, French, and Armenian Manuscripts—*Continued.*

in **black gothic character**, lined with red, every page surmounted by the monogram **ꝑbc**, *margins ruled, very ample and spotlessly clean, bound in old oak boards, with calf back, red edges*, **17 guineas** *Sæc. XV.*

From the Libraries of the Duke of Sussex and Earl Ashburnham.

A book lifted up by its origin into high realms indeed, written as it was by an English monk amid the profound silence of a famous monastery on the banks of the Thames in the reign of Henry VII. Its execution occupied his leisure during some six months as we learn from the colophon, and it has all the appearance of a work little interrupted, so impossible is it to detect even the slightest variation in the clear and vigorous caligraphy. The piety of the scribe seems yet to linger among the charmed pages which are prefaced by the following inscription in large **black letter**: "Liber domus Jhesu de bethleem de scheene ordinis carthusiensis quem scripsit dominus Johannes MONACHUS professus domus LONDONIENSIS eiusdem ordinis pro venerabili patre d. Radulph / Tracy tunc priore dicte domus de scheene, ad instancias Reuerendi patris & dni dni J. yngylby tunc episcopi Laudauensis, qui etiam quondam fuit prior de scheene & predecessor immediatus prædicti patris Radulphi Tracy. ao di. 1496. Ad laudem dei. Amen."

The date here given coincides with the elevation of Father John Ingleby to the See of Llandaff, and it may be presumed that this volume of Chrysostom was a parting gift to his successor in the office of Prior of Sheen. The scribe's final words on finishing the volume were "Trinitati laus. scriptori præmiumæternum." Immediately following comes the inscription in large red **gothic character** "Orate specialiter pro anima d. J. Whetham qui hunc librum scripsit anno di Mo iiijo lxxxvj ipsum inchoans in medio qdragesime cuius finem fecit circa festum sci Mathei Apli eodem anno pro cuius labore præmium sit ipse largitor bonorum omnium."

On the fly-leaf are inserted some notes from contemporary chronica on the invention of printing. The second runs thus: Aboute ye yeare of our lorde 1456 ye crafte of enprintinge was firste founde in mayounce in Almayne. policronicon fol. 342.

FINE FRENCH XV. CENTURY MANUSCRIPT; Ancient Stamped Leather Binding. From the Ashburnham Collection.

11 **HORÆ B. MARIÆ VIRGINIS, cum Calendario,** Manuscript on 90 leaves, fine Vellum, 8⅞in. by 5in., written in **gothic letter**, within ruled lines (24 to page) by a French scribe, and splendidly decorated by a French Artist whose scheme of ornament includes THREE HALF-PAGE ILLUMINATED MINIATURES (representing the *Annunciation, Bathsheba's bath and Job's affliction) with as many gorgeous borders of red and blue scrolls on a golden field, two very large historiated initials* (ST. JOHN THE EVANGELIST *and* THE HOLY TRINITY), with borders at head and foot of the page, *12 other Historiated Initials on a smaller scale with similar borders*, the whole series preserving their original brilliancy; very numerous large illuminated capitals (gold on red and blue fields delicately white-lined), and hundreds of smaller ones in blue and gold, beautifully scrolled with vermilion or black, interstitial ornaments, headings, etc., in crimson; Calendar with blue, red, green and gold inscriptions, and headings in gold on brown and crimson ground; *bound in oak boards, with original stamped leather of remarkable beauty*, **84 guineas** *Sæc. XV.*

This charming book still rejoices in virgin freshness, for time has handed it down mellowed indeed but unsullied. The neatness of its text, its brilliant scheme of decoration, and the perfection of its arrangement seize the attention at once. The graceful tendrils woven into border spaces, the glint and glow of saintly aureoles, and the gilded lines on angel's wings; the soft suggestions of distant landscapes, the pose of the figures, and the beauty of devout scenes—these make a feast of colour, dainty for all its magnificence, and spread on creamy sheets of the most delicate vellum. Beautiful too is the old binding stamped in columns with "Agnus Dei" and bordered with small floral panels, the whole in rich russet brown leather. And to add yet another attraction, the book bears traces of long ownership by a certain Parisian family whose head was Raymond Bourgeoys, procureur en parlement, marchant et bourgeois. The fly-leaves have served as a family register, and a younger Raymond has written his will on a spare page or two later on.

12 **HORÆ B. MARIÆ VIRGINIS,** *cum* CALENDARIO, Manuscript on 37 leaves of fine Vellum, 6⅞in. by 4½in., written by a French Scribe in **gothic letter**, double columns, *with a very gorgeously Illuminated border to every page of the text*, gold bands

Arabic, Greek, Latin, English, French, and Armenian Manuscripts—*Continued.*

marking the columns; TWO SERIES OF MINIATURES (17 in all) *illustrating the life of the* BLESSED VIRGIN, *the* SCENES OF THE PASSION, and other subjects, one historiated initial, and very numerous exquisite capitals in gold on fields either crimson, blue, or brown, *in addition to the elaborate decoration of the Kalendar which comprises 24 miniatures inserted in floral borders; bound in deep chestnut old calf, with very handsome stamped centrepiece and corners and initials G. A. F.*, **20 guineas** *Sæc. XV.*

This Livre d'Heures de Laon is quite a treasury of art with many quaint features at once endearing it to the collector. To go no further than the calendar, rich in domestic scenes and gems in the way of blue landscapes and florally suggestive borders, is to realise the truth of the assertion: and continued inspection confirms it. These few leaves are, every one of them, as full of colour as an old stained glass window, and yet as little irritating to the sensitive eye. Such gay flowers and berries all of the humble sort as one sees in an old fashioned garden-bed, are reproduced in the beautiful variegated borders which are peopled besides with queerest combinations of life imaginable, or here and there a reflective sage conning his book on the grass or a perhaps spirited cock-fight for a change. The miniatures, equally remarkable, are wonderfully devout, rich in effect, yet deliciously mellow, the most uncommon subjects occurring as illustrating the Office of the Dead, e.g., the delivery of souls from purgatory and Job receiving his comforters. In two of the borders we meet with heraldic shields, the same repeated; and the French devotions which fill the spare pages include a short treatise on preparation for confession, very much to the point.

VENERABLE ENGLISH MANUSCRIPT PRAYER BOOK.

13 **HORÆ B. MARIÆ VIRGINIS**, Manuscript in **gothic characters** on 112 leaves of Vellum, 6⅝in. by 4½in., the work of an ENGLISH SCRIBE; *decorated with* SIX HALF-PAGE MINIATURES *with* ILLUMINATED INITIALS *and borders attached*, TEN HISTORIATED INITIALS and very many capitals in gold and colours; *oak boards covered with brown leather*, **10 guineas** *Sæc. XV.*

An uncommon manuscript everyway, probably the property originally of an English nunnery (judging from the abnormally long list of "Virgines, viduæ et continentes" invoked in the Litany). An inscription in the middle of the volume, "Alban Plumtre anes yis boke god make him good man," makes us acquainted with a change of proprietorship. There are other unmistakably English points about it, the prayer to and the commemoration of St. Thomas à Becket for instance (their obliteration has been carried out in a very half hearted way), and the devotions of St. Bede to the Passion which occur at the end. The miniatures and floral borders are exceedingly characteristic, although they can hardly claim to be included among the best examples of English illuminative art. The historiated initials enclose figures of St. John the Baptist, St. John the Divine, St. Thomas (Canterbury), St. George, St. Christopher, St. Anne, St. Mary Magdalen, St. Katherine, St. Barbara, and St. Margaret. The manuscript has suffered comparatively little; its margins are ample and still fair, and its general condition is thoroughly sound.

14 **Horæ B. Mariæ Virginis**, *cum* CALENDARIO, Manuscript on 192 leaves Vellum (6¼in. by 4¼in.), written in extremely bold and legible **black letter** (14 lines to the page) by an ITALIAN SCRIBE, decorated with eight large and very brilliantly ILLUMINATED INITIAL LETTERS *with floral ornaments in margin*, a large number of smaller ones, and PLENTIFUL RUBRICATIONS in bright vermilion; *bound in old red French morocco, gilt, gilt edges*, **15 guineas** *Sæc. XV.*

A remarkable specimen of the free Italian treatment of gothic characters, so good indeed that the absence of miniatures is to a great extent atoned for. The frequent use of red gives much variety to the pages, and the margins are in excellently clean condition. It is from many standpoints desirable, more especially to the admirer of elegant caligraphy.

15 **HORÆ B. MARIÆ VIRGINIS**, *cum* CALENDARIO, *Manuscript on 144 leaves uterine Vellum*, 4⅞in. by 7½in., in very clear and elegant Roman characters, written by an Italian Scribe; decorated with variegated titles (blue, red, and gold), Coat of Arms on page 1, many scores of painted initials on burnished gold ground (one being of important size), five handsome marginal ornaments, one ¾-page ILLUMINATED MINIATURE of *an Angel Guardian*, and a set of SEVEN SMALLER ONES (*SS. Michael*

Arabic, Greek, Latin, English, French, and Armenian Manuscripts—*Continued.*

Anthony, Christopher, Sebastian, Roch and Laurence, and Christ with Instruments of the Passion); scarce and peculiar extra-liturgical prayers, frequent rubrics, occasionally in Italian; *bound in deep crimson morocco, gilt, satin linings, gilt edges,* **9 guineas** *Sæc. XV.*

A remarkably pretty book. The large miniature is exquisite in drawing, detail, and vivid colouring, the drapery of the angelic figure being particularly good. Similar excellence may be ascribed to the seven saintly figures which follow it. In no single instance is the conception ordinary or commonplace, and though ancient methods are to some extent discarded, the old piety is still expressed. The book begins with certain domestic prayers, and its latter pages contain many invocations of no little quaintness, special litanies, etc. The names of Franciscan and Dominican Saints (St. Bernardine, for instance, and St. Vincent Ferrer) occur in the calendar, which by the way is beautifully fresh, and decorated at the head of each month with the double letters KL in blue and gold, and fine pen work in red. The book is fragmentary, but the remains of its former perfection, still most attractive, have been fittingly enclosed in admirable binding.

16 **HORÆ B. MARIÆ VIRGINIS SECUNDUM USUM ROMANUM,** *cum* CALENDARIO, Manuscript on 111 leaves, Vellum, 6in. by 3¾in., written in the ITALIAN MANNER, copiously rubricated and adorned with gold capitals on red and blue grounds, with other embellishments; *several old engravings inserted; bound in russet morocco, stamped with medallions of the Crucifixion and Annunciation and the name of Nicholas Novel,* **5 guineas** *Late XV. Cent.*

From the Library of Canon Harford, of Westminster.

A capital example of its kind, in very sound condition, and for the most part hardly soiled. One of the engravings represents St. Francis receiving the Stigmata, and a set of four small ones at the beginning are particularly quaint. Bound up with the manuscript is an early printed copy in red and black of "Les Vespres du Dimenche et du Samedi auec Complie," etc., with a woodcut illustration.

From the Library of Canon Harford, Westminster.

17 **KORAN** (Arabic Manuscript), *elegantly written in a Moorish hand, in ornamental style,* ILLUMINATED IN GOLD, *the titles richly ornamented with floral borders in gold and colours, on 119 leaves of bombycine paper* (7in. by 4½in.), *not quite perfect at end, Oriental morocco binding, gilt edges, in a case,* **£6 6s** (*c.* 1700)

A splendid and desirable example of Oriental Caligraphy.

18 **MIDDLESEX.**—Heraldic Visitations of, began in the year 1663 by WM RYLEY, *Lancaster Herald,* and H. DETICK, *Rouge Croix; Manuscript neatly written on 56 folio pages, stiff wrappers, leather back,* **18/-** *Sæc. XIX. (early)*

From the Phillipps Collection.

XIII. CENTURY MUSICAL MANUSCRIPT.

19 **MUSIC.**—Five Leaves (13in. by 9in.), from a **very early Antiphonarium,** with plain-chant notation in rudimentary form, written with extraordinary neatness on Vellum, many capitals and headings in red, one large Illuminated Initial enclosing a grotesque (water fowl), **3 guineas** *Italian, Sæc. XIII.*

A relic replete with interest, delightfully written, and full of attraction for the student of archaic song.

GREEK MUSICAL MANUSCRIPT OF THE XIV. CENTURY.

20 **MUSIC.**—TROPARIUM PRO MENSIBUS DECEMBRI—MARTIO, GRÆCE, CUM NOTIS MUSICIS, written on 143 leaves of stout glazed paper, 9in. by 6½in., in long lines in black ink, interspersed with brown, and brown flourished initials, 4to, *unbound,* **17 guineas** *Sæc. XIV.*

☞ The name of Sophronius of Jerusalem occurs on fol. 70 verso, as one of the composers.

From the Earl of Ashburnham Collection.

21 **PAINTERS, SCULPTORS, ARCHITECTS.**—A Biographical and Critical Dictionary of every Age and Nation, Critiques on the Great Masters, List of their Works, &c., by J. JEFFREY, *an* **Original Autograph MS.,** *upwards of 3,000 names,* folio, *roan,* **£1 15s** (1810)

Arabic, Greek, Latin, English, French, and Armenian Manuscripts—*Continued.*

OLD MUSICAL MANUSCRIPT: Glees, Madrigals, and Part-Songs.

22 **SONGS** (164), by David Melville, for three, four, or more voices, very neatly copied on cartridge paper, 71 leaves, 7⅞in. by 11in. (first leaf wanting), **9 guineas**
XVII. Cent.

A very interesting 17th Century collection written in the old diamond-shaped note style. The initial letters are decorated, and headings and concluding mottos are inserted in black letter. The staves are without bars, and the breve is commonly used. In 1705 the book was owned by one William Forbes.
From the Ashburnham Library.

TWELFTH CENTURY MANUSCRIPT.

23 **OROSII ET AUGUSTINI** (S.) **Dialogus,** Manuscript on 36 leaves of Vellum, 9in. by 6¼in., 28 lines to a page, written in very beautiful **black letter** of remarkable legibility, broken by the insertion in red of the names of the disputants, the last, 25 pages in long lines, the rest in double columns; folios numbered on the verso 44-78, initials not inserted: *bound in brown calf, with gold tooled border,* **12 guineas**
Sæc. XII.

Exceedingly well preserved, this precious literary relic is a prize for the discerning collector. The writing which varies with the progress of the volume is full of character. Much of it is still intensely black.
From the Ashburnham Collection.

24 **PERSIAN.**—A GEOGRAPHICAL and HISTORICAL MISCELLANY, *in red and black, on 93 leaves of glazed paper,* roy. folio (10¾in. by 6¼in.), *native red morocco, stamped in mosaics,* **36/-**

25 **RANKEN** (Rob.) IN PETRI RAMI DIALECTICAM, &c., ARISTOTELIS, et in Joannis a Sacrobosco sphæram commentarii, UNPUBLISHED MANUSCRIPT, *written in small and neat hand* on 353 leaves of paper, 7¼in. by 5½in. (4to), *sound contemporary calf, in excellent condition, Initials of writer T. C. and date* 1635 *impressed on upper and lower covers,* engraved brass clasps, **3 guineas**
"*Edinburgi, scribebat Thomas Charteris, 1632*" (1633)
From the Library of Sir John Clerk, of Eldin.

26 **RIKEL** (Dionysius Ord. Carthus.) SPECULUM PECCATORIS, MANUSCRIPT ON THIN VELLUM, 71 leaves, 7¾in. by 5⅜in., *written in a neat Italian hand, the first page having a finely* ILLUMINATED BORDER OF FLOWERS, *and an ornamental initial, with a coat of arms below, contemporary leather, stamped with acorns and ornamental borders,* **5 guineas** *early XV. Cent.*

*** The writings of Rikel were amongst the first printed in Spanish-America. From the Library of Sir John Clerk, Bart.

IMPORTANT ENGLISH CARTHUSIAN MANUSCRIPT, formerly the property of the Famous Charterhouse of the Order at Smithfield, London. From the Ashburnham Collection.

27 **S. AUGUSTINI, Meditationes de Spiritu Sancto, necnon preces variæ, Sermones, etc.**, Manuscript on 136 leaves, Vellum, 7¼in. by 5½in., the work of an ENGLISH MONASTIC SCRIBE, written in **gothic characters,** rubricated, initials painted (two are illuminated) and scrolled in red and blue, occasional border ornaments, *blind tooled calf,* **10 guineas** *Sæc. XV.*

This manuscript, beautiful in itself, has yet the greater charm of association—in this case historical association—for the house to which it once belonged and in one of the cells of which it probably first saw the light was the residence of the Carthusians who were slaughtered for their refusal to acknowledge royal supremacy in matters of religion. At the foot of fol. 132b we find the note: "Liber iste pertinet domini Salutacionis Matris dei prope Londonias juxta smyffeld quem dominus Wilhelmus Rowst attulit secum ad domum de Witham per licenciam Reverendi patris dompni Willelmi Tynbyth prioris tunc existentis . . . Cartusienses ibi . . .", and this reminder of ownership is repeated half-a-dozen pages further on. Dugdale names William 'Tinbigh' as being prior of the London Charterhouse from 1499 to 1529. The house at Witham in Somersetshire belonged to the same order which, founded in A.D. 1080, was into England about a century later. The London Charterhouse was established A.D. 1371.

BOOKS.

☞ *EVERY ITEM HAS BEEN COLLATED WITH CARE, AND IS THEREFORE GUARANTEED PERFECT, UNLESS THE CONTRARY IS INDICATED.*

28 **Adventures** of Hajji Baba, of Ispahan, 3 vols., sm. 8vo, *russia, gold tooled backs*, **5/-** 1824

29 **Africa.**—Abstract of Mr. Park's Travels and Discoveries, by BRYAN EDWARDS; Geographical Illustrations of Mr. Park's Journey and N. Africa at large by MAJOR RENNELL [Chapter I only], 4to, *boards, leather back*, **6/-** 1798

An epitome of Park's Travels, 'published in order to gratify that powerful curiosity which Mr. Park's return cannot fail to have excited in the minds of the [African Association's] subscribers.' Bound with it is 'Supplement to Papers respecting the Negociations for a Renewal of the EAST INDIA COMPANIES' exclusive privileges.'

30 **Africa.**—FREEMAN (J. J.) Tour in South Africa, with Notices of Natal, Mauritius, Madagascar, Ceylon, Egypt, and Palestine, cr. 8vo, *map and illustrations, cloth*, **3/-** 1851

31 **Africa.**—HAMILTON (Jas.) Wanderings in North Africa, cr. 8vo, *full-page illustrations, cloth*, **3/6** 1856

32 **Alchemy.**—Tyrocinium Chymicum; or, Chymical Essays acquired from the Fountain of Nature and Manual Experience, by John Beguinus, *Almoner to the most Christian King of France*, sm. 8vo, *engraved title, old sheep*, **7/6** 1669

Printed by *Thos. Passenger*, at the *Three Bibles* upon *London Bridge*.

33 **Aldine.**—RHETORICUM AD C. HERRENNIUM; Ciceronis de Inventione; de Oratore ad Quintum fratrem; Orator ad Brutum, etc., 8vo, *Anchor device on title and last leaf, limp vellum*, FINE TALL COPY, **12/6** *Venetiis*, 1533

34 **Aldine.**—STROZIUS: Poetæ Pater et Filius, post 8vo, *wrapping vellum, gilt, green edges, excellent and* TALL COPY, **14/-** *Venet., Aldus*, 1513

35 **Algebra.**—KERSEY (John) Elements of that Mathematical Art commonly called ALGEBRA, 2 vols., folio, BRILLIANT PORTAIT *by* FAITHORNE, FINE COPY, *contemporary calf, gilt, marbled edges, Skene bookplates*, **12/6** 1673-4

36 **Almanacs.**—DE MORGAN (Prof. Aug. THE BOOK OF ALMANACS, with Index by which the Almanac may be found for every year, Old Style and New, from any Epoch, Ancient and Modern, up to A.D. 2000, ob. 8vo, *cloth*, SCARCE, **14/-** 1851

37 **Altdorfer.** — Grotesque Heads, 7 old Etchings after ALTDORFER, 6½in. × 7¼in., **6/-**

Wynne Collection.

AMERICA.

38 **Bozman** (J. Leeds) History of Maryland for three years after its Settlement [1633-6]; with copious Intro., 8vo (*no port.*), *old sheep, rubbed*, **4/6** *Baltimore*, 1811

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128 **Virgil.**—*Another of the same edition, front., top corners ink stained throughout, old red morocco, gilt edges, by* ROGER PAYNE, **11/6** *Ib.*

129 **Vocabulary**, or Pocket Dictionary: to which is prefixed a Compendious Grammar of the English Language, 12mo, *boards*, **6/6** *Birmingham*, 1765

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286 **CROMWELL.** { *Former Ages Never Heard Of,* AND *After Ages will Admire.* }
or, a Brief Review of the most Materiall Parliamentary Transactions, beginning *November* 3, 1640. Wherein the Remarkable Passages both of their Civil and Martiall Affaires, are continued unto the present Year.....A Work worthy to be kept in Record and communicated to Posterity. Smallest 4to, 14 *curious cuts of contemporary incidents, including* CORONATION OF CHARLES II. IN SCOTLAND, *and* THE DEMOLISHING OF CHEAPSIDE CROSS *(head margins slightly waterstained), half mottled calf*, RARE, **3 guineas** *Printed by M. S. for Tho. Jenner*, 1656

Though by the same printer as the previous item the woodcuts are different. Two depict a pugnacious state of affairs in Ecclesiastical circles: Arch Prelate of St. Andrews reading the new service-booke (amidst commentaries from his congregation in the shape of stools, sticks, and stones). Rising of Prentises and Sea-men on Southwark side to assault the Archbishop of Canterbury's House at Lambeth (which house looks extremely well able to take care of itself against any amount of oars, pitch forks, and sticks). For the rest it has the same weakness for blood-shedding as that noted above, with an occasional picture of the Royalist party: 'King escapes in a disguised maner,' etc., etc.

287 **CROMWELL.**—Another Pamphlet of the same period containing woodcuts similar to 8 in the last item, *wants title and perhaps some ll. at end*, 30 *pp., cropped and frayed at edges, wrappers*, **6/6** (165—)

288 **CROMWELL, Nonconformists, &c.**—[Walker (Clement)] Relations and Observations, Historical and Politick, upon the Parliament begun 1640; divided into two books: I. The Mystery of the two Junto's Presbyterian and Independent. II. The History of Independency, with Appendix touching the Proceedings of the Independent Faction in Scotland (s. l. et typ.) 1648.—THE HIGH COURT OF JUSTICE, OR CROMWEL'S NEW SLAUGHTER HOUSE IN ENGLAND, WITH THE AUTHORITY THAT CONSTITUTED IT ARRAIGNED, CONVICTED AND CONDEMNED FOR USURPATION, TYRANNY, TREASON, THEFT and MURTHER. Being the Third part of the History of Independency, by the same Authour. *Printed, 1660. In the second year of the States Liberty, and the Peoples Slavery;* together in 1 vol., sm. 4to, *no front., both stained, old panelled sheep, back broken, scarce*, **17/6** 1648-60

Original editions of the 3 parts. The work was that of a violent and vindictive Presbyterian as severely opposed to Cromwell as the most enthusiastic royalist could wish. Bishop Warburton says he gives an admirable idea of the character of the times, parties and persons.

289 **Cromwelliana.**—[BREWER (Tony)] Lingua: or the Combat of the Tongue and the Five Senses for Superiority; a pleasant comœdy, sm. 8vo, *original sheep (shabby)*, **18/6** 1657

A comedy that added at least one tragedy to English History, for Winstanley tells us it was through acting the part of *Tactus* that Oliver Cromwell first imbibed his sentiments of ambition; this was on its production at Trinity College. Much discussion has raged round the question a summary of which will be found in *Biographia Dramatica*.

290 **CROSSES.**—DRAWINGS *in Pencil, Pen and Ink, Wash, Sepia, and Rubbings of* **Ancient Stone Crosses, Runic Inscriptions, &c., in various parts of Great Britain**, 61 DRAWINGS on 25 sheets, by G. V. DUHOYER and BENNETT CHAMBERS, with written particulars, *valuable and unique collection*, **4 guineas** *About* 1840

From the Library of the late J. D. Chambers, Esq., Recorder of Salisbury.

291 **CRUIKSHANK.—Life in London**: DAY AND NIGHT SCENES of JERRY HAWTHORN, Esq. his elegant Friend CORINTHIAN TOM, and BOB LOGIC the Oxonian, and their Rambles and Sprees through the Metropolis, FINE ORIGINAL IMPRESSIONS OF THE 36 HUMOROUS **Coloured Plates** *by* **G.** *and* **R. Cruikshank**, *many woodcuts by the same, and Folding Plates of* MUSIC, roy. 8vo (*some margins little soiled), calf, gilt, marbled edges*, **£4 17s 6d** 1823

292 **DANIEL'S PRIVATE PRESS.**—A NEW SERMON OF THE NEWEST FASHION, sm. 8vo, ONLY 50 COPIES PRINTED: *Presented by the Editor and Printer to* LEWIS CARROLL, *with the former's inscription and the latter's autograph on fly-leaf, original blue paper wrappers*, **£4 10s**
Opus subsecivi temporis furtivum. Confecit H. D. Dec. Cal. A. S. MDCCCLXXVI. (1876)

From information given regarding type casting we should imagine this to be Mr. Daniel's initial performance. It is printed "with painful faithfulness" from a MS. of the 17th Century, and to those whose knowledge of Civil War Literature enables them to recognise the many allusions to persons and facts, it should prove of great interest. To such the Editor hopes an occasional lapse into dulness or indelicacy will not surprise nor shock.

293 **DANIEL'S PRIVATE PRESS.**—DIXON (Richd. Watson) The Story of Eudocia and her Brothers, 4to, *one of the* 50 COPIES *only produced*, ON HAND-MADE PAPER, *original wrappers, from* LEWIS CARROLL'S LIBRARY, **3 guineas** *Oxford, Privately Printed*, 1888

294 **Crinolines.**—FIZELIÈRE (A. de la) Histoire de la Crinoline, suivie de la satyre sur les cerceaux, paniers, etc., par le Chev. de Nisard, 12mo, *pictorial wrappers, Paris*, 1859—CRINOLINIAD, an Epic Poem, by D. P. CARTER, 8vo, *wrappers, West Maitland*, 1867—A Cut at the Crinoline; or, Down with hooped petticoats, 12mo, *sewn* (186—); also a few coloured photos. and prints on the fashion, the lot for **10/6** 1859, etc.

295 **Dancing.**—Fashionable Dancing by CELLARIUS, sm. 4to, *numerous plates by* GAVARNI, *the text and plates within varied red and illuminated borders, orig. fancy boards, g.e.*, **3/6** (185—)

296 **Davidson** (J.) **Montesquieu's Persian Letters**, Trans. with Notes and Memoir by JOHN DAVIDSON, 2 vols., cr. 8vo, *Portrait and 8 Etchings by Ed. de Beaumont*, Illuminated Titles, *cloth, t.e.g.*, **25/-** 1892

Privately Printed. Limited to 520 copies, and the type distributed. The above is No. 104.

297 **Davies** (Dr. Maurice) Fun, Ancient and Modern, 2 vols., cr. 8vo, **1st Edn.**, *Lewis Carroll's copy, cloth*, **5/6** 1878

298 **Davies** (T.) Supplementary English Glossary, 8vo, *cloth*, AS NEW, **8/-** (pub 16s) 1881

No expression is to be found in this Glossary that is included in any other Dictionary, ancient or modern.

299 **DECORATIVE PRINTING.**—OFFICIUM HEBDOMADE SANCTE: Secundum Consuetudine Sacro Sancte Ecclesie Romane, 12mo, **Gothic type**, *printed in red and black, woodcuts, black calf, gilt*, **28/-** *Venet., P. Liechtenstein*, 1567

A rare and beautiful little volume.

300 **DECORATIVE PRINTING.**—CHRISTLICHS SONDEE SCHÖN UND CATHOLISCH BETTBUCHLIN fur alt und jung, etc., *printed within* WOODCUT BORDERS, title in red and black, thick 12mo, CONTEMPORARY ITALIAN RED MOROCCO, *back and sides* COVERED WITH GOLD TOOLING, *interlaced geometrical lines, azured arabesques, &c., gilt, gauffré edges*, PAINTED IN COLOURS, *clasps defective*, **£1 12s** *Meynz, C. Behem*, 1584

The latter part of the text is stained. Numerous Woodcuts in the text. The binding is shabby, the back especially, but sufficient yet remains to show its original loveliness.

301 **DECORATIVE PRINTING.**—GRADUALE ad usum Sacri ORDINIS CARTUSIENSIS. Missis Conventualibus, tam de Tempore quam de Festo ac Votivis inserviens, folio, *printed in red and black, many Woodcut Initials, old calf, blind tooled, clasps broken*, **21/-** 1756

302 **Defoe** (D.) A Voyage to the World of Cartesius, trans. by D. Defoe, post 8vo, *name cut off title, old calf, neatly rebacked*, **5/-** 1602

303 **Delacroix** (Eugène) LETTRES de (1815 à 1863) Recueillies et publiées par P. BURTY, imp. 8vo, *Portrait and Facsimiles, boards, uncut*, **6/6** *Paris, Quantin*, 1878

304 **Della Bella** (Stef.) Collection of his ETCHINGS, 180 Landscapes, Marine Views, Animals, Friezes, Ornaments, etc., with Biog. Memoir by THOS. DODD, folio, 3 *etchings inserted, little foxed, half calf, gilt*, **12/6** 1818

305 **Denmark.**—Six Lithographic Views in black and tint, roy. 4to, **3/6** Wynne Collection.

Thorvaldsen Museum, Christianborg Slot, &c.

306 **Denmark.** — KONIGSFELDT (J. P. F.) Genealogiske Tabeller over den Oldenburgske Stamme, folio, *half bound*, **6/-** *Kjöbenhavn*, 1840

307 **DENMARK.**—LEX REGIA (The King's Charter) det er: den Souveraine Konge-Lov, sat og given af den Stoormegtiste Höjbaarne fyrste og herre Herr Friderich den tredie.....og af hans Maj. underskreven d. 14 Novemb., 1665, roy. folio, THE WHOLE TEXT ENGRAVED WITHIN BROAD AND ELEGANT BORDERS, *introducing Portraits, Animals, &c., amidst elaborate arabesques, whole page Portrait of* FREDERICK III. *au cheval, all except the King's head executed in a flourishing style of penmanship, choice old binding of red morocco, both sides with gold-tooled panel design, outer border floral, the inner arabesque*, INTERLACED MONOGRAM OF FREDERICK III. *in centre*, ENSIGNED BY THE ROYAL CROWN *and encircled by the* ORDERS OF DANEBROG *and the* PERFECT UNION, FINE STATE, *both inside and out, scarce*, **10 guineas** 1709

From the Library of the late Sir H. W. Williams Wynne, formerly Minister Plenipotentiary at Copenhagen.

DERBYSHIRE.

308 **Adam** (W.) Gem of the Peak; Matlock Bath and Vicinity; Account of Derby; Tour from Derby to Matlock; Excursions to Chatsworth, etc., cr. 8vo, *maps and numerous engravings, cloth*, **2/6** 1845

309 **Hedinger** (J. M.) Short Description of Castleton; its Natural Curiosities and Mineral Productions, 12mo, *front., half calf*, **3/-** *Derby* (181—)

Cantabrigia Depicta, plates *(181-)—Bullock's Companion to London Museum, 1814, and another, in the same vol.*

310 **Mawe** (John) Mineralogy and Geology of Derbyshire, with description of the most interesting Mines in the N. of England, Scotland, and Wales, and Glossary of Terms and Phrases used by Miners in Derbyshire, 8vo *(small piece from top of title), plates, boards*, **3/6** 1802

311 **Mawe.**—Another copy of the same edition, but with different imprint, *half russia (shabby)*, **2/6** (1802)

312 **Pendleton** (John) History of Derbyshire, 8vo, Printed on Van Gelder's Dutch hand-made paper, *half morocco, gilt top*, **4/6** 1886

DEVONSHIRE.

313 **Cotton** (W.) and VEN. H. WOOLLCOMBE—Gleanings from the Municipal and Cathedral Records relative to the City of Exeter, 8vo, *cloth*, **3/-** *Exeter*, 1877

314 **Izacke** (R.) Remarkable Antiquities of the City of Exeter from 1049 to 1677, continued to 1723 by Saml. Izacke *(Chamberlain of the City), folding plan of the City, and Arms of the Bishops, &c. (1 plate missing), old red morocco, gold panel design on sides, g.e.*, **7/6** 1724

315 **Jenkins** (Alex.) History and Description of the City of Exeter and its Environs, thick 8vo, *map, plan, and plates of views, antiquities, &c., waterstained in places, boards, back broken and shabby*, **4/6** *Exeter*, 1806

316 **Oliver** (Geo.) History of Exeter, 8vo, *waterstained, boards, back shabby*, **4/6** *Exeter*, 1821

317 **Oliver** (Geo., *D.D.*) Lives of the Bishops of Exeter, and History of the Cathedral, with illus. Appendix, 8vo, *plates of Seals, half russia, gilt, t.e.g.*, **16/-** *Exeter*, 1861

Present copy with inscription from the author to Edward Smirke, with bookplate of the latter.

318 **Woolmer** (S.) Concise Account of the City of Exeter, its neighbourhood, etc., 12mo, *waterstained, boards*, **3/-** *Exeter*, 1821

CHARLES DICKENS' WORKS.

319 **A TALE OF TWO CITIES,** *full-page Plates by H. K. BROWNE,* **1st Edn.,** 8vo, *complete in the original parts, with the blue pictorial wrappers,* A FINE AND CLEAN COPY, RARE IN THIS CONDITION, **12 guineas** 1859

320 **Dombey and Son,** demy 8vo, **1st Edn.,** 40 *illustrations by 'Phiz,' half calf, gilt, m.e.,* nice clean copy *with Errata slip,* **15/-** 1848

321 **Little Dorrit,** 8vo, **1st Edn.,** 40 *illustrations by 'Phiz,' half crimson morocco, gilt, m.e., nice copy, perfectly clean,* **12/6** 1857

322 **Pickwick Paper,** 8vo, *with* 43 *illustrations by* R. SEYMOUR *and* 'PHIZ,' *calf, gilt, top edge gilt, others uncut,* **12/6** 1862

323 **Pictures from Italy, 1st Edn.,** 12mo, *vignette illustrations by* SAMUEL PALMER, *margins as usual discoloured, but only very slightly, orig. blue cloth, uncut,* FINE COPY, Bookplate of Alex. Elder, **17/6** 1846

324 **Dickens.**—CHEQUE drawn on MESSRS. COUTTS AND COMPY., *in the handwriting of* **Charles Dickens,** *with* FINE SIGNATURE, **15/-** 1869

325 **Dickens** (Chas.) His Letters, ed. by his Sister-in-Law and his Eldest Daughter, 2 vols., 8vo, *cloth,* **5/-** (pub 24s) 1880

326 **Dictionary.**—LITTLETON (A.) A Latine Dictionary, in 4 parts—English-Latine, Latine-Classical, Latine-Proper, Latine-Barbarous, thk. 4to, *old sheep (shabby),* **3/-** 1678

327 **Dictionary.**—RIDER'S Dictionarie, corrected and augmented with the addition of many hundred words, such as were and are with us in common use, but never printed till now..... whereunto is joyned a Dictionarie Etymologicall. Corrected and augmented by FRANCIS HOLY-OKE, thk. 4to, *stained towards the end, old calf,* **7/6** 1640

328 **Digby** (Sir Kenelm) Et les anciens rappots des Bibliothèques Françaises avec la Grande-Bretagne, par LÉOP. DELISLE, sq. 8vo, *wrappers,* **3/-** 1892
Communicated to the Library Association of Gt. Britain.

329 **D'Israeli (I.)** An Essay on the Manners and Genius of the Literary Character, 8vo, **1st Edn.,** *tree calf, yellow edges,* **4/-** *Cadell,* 1795

330 **Divinity.**—Hewlett (Rev. J.) Manual of Instruction on the Sacrament of the Lord's Supper, 12mo, *grained morocco, g.e., Present. Copy from Wilfred Troutbeck to* ELLEN TREE, *Kean copy,* **9/6** (182-)

331 **DODSLEY** (J.) Collection of OLD PLAYS, *corrected and collated with the old copies,* 12 vols., post 8vo, *diamond calf, gilt,* CONTENTS LETTERED, **£2 12s 6d** 1780
Fine set from Lord Waterpark's Library.

332 **Dodsley's Collection of Poems** by Several Hands, 6 vols., sm. 8vo, *pretty copper-plate vignettes, calf, gilt,* LEWIS CARROLL'S *copy, with his autograph on fly-leaf,* **12/6** 1758
Steevens' copy £1 5s; Willett's £1 14s. Many poems will be found here which are not included elsewhere.

333 **Dorset.**—Hutchins' History of the BLANDFORD DIVISION, thin folio, *front., cloth,* **5/-** 1860

DRAMA: Many from the Charles Kean Collection.

334 **BAILLIE** (Joanna) Constantine Paleologus; or the last of the Cæsars, a Tragedy in 5 Acts, altered and adapted to the Stage by J. W. CALCRAFT, 8vo, ADAPTER'S OWN COPY, INTERLEAVED AND ALTERED BY HIM, *half morocco, gilt, leather label bearing his name on side, Cole bookplate,* **37/6** *Edin.,* 1820
Both sides of one of the fly-leaves are entirely occupied by a closely-written account of the play *in the handwriting of Calcraft.* He commences by saying he brought it out 'for my benefit in Edinburgh on the 29th of May, 1820.' He then goes on to tell of a pleasing coincidence in the authoress coming to Edinburgh about that time, and he gives the correspondence that led to her being present at the representation; in the letters there are references to the great Mrs. Siddons and Mrs. H. Siddons, who was Calcraft's leading Lady. He closes with a general account of the great success, and not too kind deduction regarding Macready's monodramatic ambition, the result of that Actor's not accepting the Play for Covent Garden.

335 **Calcraft** (J. W.) The Bride of Lammermoor, a Drama in Five Acts, 8vo, PROMPT COPY, belonging to the AUTHOR, *with his name on upper cover,* interleaved, *half morocco, Cole bookplate,* **8/6** *Edin.,* 1823
Dedicated to Mrs. H. Siddons.

336 **Goethe,** Egmont, a Tragedy, trans. from the German by Arthur Duke Coleridge, cr. 8vo, *front. by* (Sir) J. E. Millais, *cloth,* **3/-** 1868
Contains the whole of the Music *to the Songs and Entr' actes, by Beethoven, newly arranged from the full score, and Schubert's Song* "Freudvoll und Leidvoll."

337 **Merivale** (Herman, and G. A. A'Beckett) The White Pilgrim, a Romantic Play, cr. 8vo, *white morocco, gold line borders, g.e.,* **8/6** *For Private Circulation.* 1874

338 **Reade** (Chas., and Tom Taylor) Two Loves and a Life, a Drama in Five Acts, cr. 8vo, **1st Edn.,** *orig. wrappers,* **17/6** 1854
The following inscription by Chas. Reade on the first, 'To Mrs. Chas. Kean *(for whom the character Ruth Raviencar was originally written), with* C. Reade's respectful regards.'

339 [**Talfourd** (T. N.)] The Castilian, an Historical Tragedy in Five Acts, fcap. 8vo, *cloth,* **12/6** *Moxon,* 1853
Author's Inscription on first title, 'Mrs. Charles Kean with the grateful remembrances of the Author of Ion, 18 April, 1853.' *He has also written* 'not published' *on the title.*

340 **Welcome and Farewell,** a Tragedy, 16mo, *cloth, Present. Copy from the* Author *to* Chas. Kean, **7/6** *Priv. Print. for Present.* (1837)

The 'Drury Lane' Comedian, to his Successor.

341 **DRAMA.—Harley and Bannister:** A Dramatick Trip to York, Hull, and Wakefield, by JOHN P. HARLEY, *Comedian, of Theatre Royal, Drury Lane,* in three parts, with Remarks after the manners of the various Commentators, 1817, *neatly written on 15 pp. by* J. HARLEY, *all except the 'Remarks' in verse*—**Bannister's** ACCOUNT OF THE CHARACTERS HE PERFORMED DURING HIS THREE YEARS' ENGAGEMENT AT DRURY LANE, 1815-17, *written by him on 52 pages, and sent* 'WITH BEST REGARDS TO HIS YOUNG FRIEND, HARLEY, Jan. 14th, 1817.' Together in 1 vol., sm. 8vo, *russia (rubbed),* Harley Bookplate, from the Chas. Kean Library, **£2 15s** 1817
The mimicking of contemporary criticism in the first named is remarkably clever, and quite worthy the comedian who penned it. Bannister gives every word spoken and every action performed by the different characters he represented during the period named.

342 **DRAMA.**—King René's Daughter: a Danish Lyrical Drama by Henrik Hertz, trans. by SIR THEODORE MARTIN, imp. 16mo, *cloth, Lewis Carroll's copy*, **£2 5s** 1850

A short Preface tells of the translation being prepared with a view to production on the English stage. Miss Ellen Faucit was to appear in the character of Iolanthe, and all alterations required in the exigencies of the stage were made.

This copy was the one marked for her use, and besides the many omissions there are a great many alterations in the text, details as to costume, mode of entering, &c., all in MS. Circumstances occasioned the postponement of the production, and Miss Faucit never appeared in the character.

Dramatic Collection compiled by Charles Kean.

343 **SCRAP BOOK** (21in. by 14in.) **and Two Portfolios** containing ORIGINAL DRAWINGS (PENCIL, WATER-COLOUR and SEPIA), ENGRAVINGS, LITHOGRAPHS, PHOTOS., AND A FEW **Rare Play Bills**; in all 146 pieces, consisting of THEATRICAL and other PORTRAITS, ENGLISH and FOREIGN TOPOGRAPHICAL VIEWS, some THEATRICAL CARICATURES, and a number of MISCELLANEOUS SUBJECTS; in good state, *Scrap Book and Portfolios, half bound.* **12 guineas** (1840-60)

The compilation as a whole plainly shews itself to be the natural selection of one with Antiquarian and Theatrical tendencies. Though if anything, the Antiquary attempts to outrun the Actor, probably in the endeavour to make the work more pleasantly recreative; the latter, however, persistently keeps apace, and, with a few personal items gives it a unique character that otherwise would be lacking. There are 30 Drawings, 40 Engravings, 35 Lithographs, and 23 Photos. The Drawings comprise Landscapes and Theatrical Portraits; some very fine subjects are included in the Engravings, and the Lithographs are more specially rich in Antiquarian interest. Among the Photos. are several presentation Portraits both from and to the Kean Family, bearing inscriptions.

DRAMA.—PLAYS: THE PROMPT COPIES USED AT THE PRODUCTIONS OF EDMUND and CHARLES KEAN; nearly all interleaved, containing the instructions necessary for the Prompter, and Diagrams of the Stage, some with the name of Charles Kean inside, and others with that of his wife Ellen Tree; the Caste usually at the beginning, either Printed or in MS.

344 **Barbarossa**: a Tragedy, 8vo, *hf. russia*, **8/-** 1770

'*Corrected from the Prompt Book, by G. C. Carr, Prompter of the Theatre Royal, Drury Lane.*'

345 **Colman** (Geo.) The Iron Chest, 8vo, *half calf*, **7/6** 1808

'*Jas. Parsloe, Prompter, Theatre Royal, Drury Lane, June 4th, 1838.*'

346 **Dimond** (Wm.) The Bride of Abydos, a Tragick Play, cr. 8vo, *half russia*, **9/-** 1818

347 **Dimond** (Wm.) The Hunter of the Alps, a Drama, 8vo, *title and last leaf mounted, half roan*, MR. C. KEAN *on side*, **7/-** *Chas. Kean's autograph inside cover.* (181—)

348 **Howe** (Mr.) Douglas, a Tragedy, cr. 8vo, *front., half russia*, **7/6** 1812

'*Corrected from the Drury Lane Prompt Book by G. C. Carr.*'

349 **Knowles** (J. S.) Love-Chase, 8vo, **1st Edn.**, *half russia, part of* ELLEN TREE'S *name torn from head of title*, **8/-** 1837

350 **Knowles** (J. S.) The Maid of Mariendorpt, 8vo, **1st Edn.**, *unbound*, ELLEN TREE'S *autograph on title*, **10/6** 1838

'*Correctly marked from the Haymarket Prompt Book.*'

351 **Knowles** (J. S.) The Wife, 8vo, *half calf*, **13/6** 1833

Ellen Tree's name here appears in the same caste as that of her future husband, Charles Kean.

352 **Knowles** (J. S.) Woman's Wit, or, Love's Disguises, 8vo, **1st Edn.**, ELLEN TREE'S *autograph on title, wrappers*, **9/6** 1838

'*Correctly marked from the Covent Garden Prompt Book.*'

353 **Kotzebue.**—Lover's Vows; altered by MRS. INCHBALD, cr. 8vo, *half roan*, CHARLES KEAN'S AUTOGRAPH ON FLY-LEAF, **7/6** (182—)

354 **Marston** (J. W.) Strathmore, a Tragic Play, 8vo, **1st Edn.**, *wrappers*, **7/6** 1849

355 **Maturin** (Rev. R. C.) Bertram; or, the Castle of St. Aldobrand, a Tragedy, 8vo, *half russia*, **13/6** 1817

'*Corrected from the Prompt Book by G. C. Carr, Prompter of Theatre Royal, Drury Lane.*'

356 **Morton** (Thos.) Town and Country, a Comedy, 8vo, **1st Edn.**, *half russia*, **7/6** 1807

'*Corrected from the Prompt Book by G. C. Carr, Prompter of Theatre Royal, Drury Lane.*'

257 **Sheridan.**—School for Scandal, sm. 8vo, *shabby half binding, uncut*, **14/-** 1785

The Temple of Virtue: a Dream, by James Fordyce, Minister of Alloa, 1757, is bound in at the end.

358 **Slous** (A. R.) The Templar, 8vo, MANY PAGES OF MS. CORRECTIONS AND ADDITIONS, *half roan*, **8/6** 1850

Produced at the 'Princess's,' 1850, by Charles Kean.

359 **Thompson** (B.) The Stranger, with Remarks by W. OXBERRY, 8vo, *half calf*, MR. CHAS. KEAN *on back*, **10/6** 1820

'*Marked for Chas. Kean, Esq., by A. Nimmo, Prompter, Theatre Royal, Edinburgh, March, 1842.*'

DRAMA.

360 **Cibber** (Colley) DRAMATIC WORKS, 4 vols., sm. 8vo, *Port., old calf (cracking at joints)*, **12/6** 1760

A similar copy sold at auction a few months ago for 32s.

361 **Hazlitt** (Wm.) A View of the English Stage; or, a Series of Dramatic Criticisms, 8vo, **1st Edn.**, *half calf, gilt*, Autographs *and bookplates of* J. P. HARLEY, *scarce, Chas. Kean's copy*, **17/6** 1818

362 **Kean** (Chas.) Life and Theatrical Times of, by J. W. COLE, 2 vols., cr. 8vo, *cloth*, **14/-** 1859

A Summary of the English Stage for the last 50 years, with account of the management of the Princess's Theatre, 1850-9. A cut down copy sold at Sotheby's in 1895 for 22s.

363 **The Kean Banquet,** *July 20th, 1859*, Duke of Newcastle in the Chair; KEAN TESTIMONIAL PRESENTATION, *1862*, RT. HON. W. E. GLADSTONE in the Chair, 8vo, *cloth, neat, Chas. Kean's copy*, **7/6** (1862)

'*The highest compliment ever paid to a member of the theatrical profession.*'

364 **Kelly** (Michael) Reminiscences of, including a Period of nearly half a Century; with Original Anecdotes of many Distinguished Persons, Poetical, Literary, and Musical, 2 vols., 8vo, *Portrait, russia, gilt, back edges cracking, Chas. Kean's copy*, **8/6** 1826

365 **KEY** to the Classical Pronunciation of Greek, Latin, and Scripture Proper Names, by J. WALKER, 8vo, *russia (back edge cracking)*, PRESENTED TO EDMUND KEAN BY S. G. KEMBLE *with bookplates of the latter, now from Chas. Kean's Library*, **21/-** 1815

Stephen George was born one year before, and died one year after his brother J. P. Kemble. The inscription occupies the whole of an 8vo fly-leaf, and is couched in the most friendly of terms.

366 **Knowles** (J. S.) The Wife, 8vo, *wrappers*, PRESENT. COPY TO CHAS. KEAN, *with* Author's Inscription, **10/6** 1833

At the top of the title the Dramatist wrote 'Chas. Kean, Esq., from J. S. Knowles,' *and at the bottom—*

'*The Dawn is bright and yet 'tis but the dawn*
There is the Sun to rise—to which the dawn
Is neighbour unto night. God prosper you good fellow!
—J. S. KNOWLES.'

367 **MATHEWS** (Chas., *Comedian*) Memoirs of, by MRS. MATHEWS, 4 vols., 8vo, *Portraits, cloth*, uncut, J. P. Harley *bookplates*, fine copy, *Kean copy*, **£1 17s 6d** 1838

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The appended extract from a recent number of *The Athenæum* fully explains the story of the 'Revels' publication, and the names above quoted will be sufficient evidence as to the importance of this collection, to such as are acquainted with the Club's history, and those connected with it. As the letters deal almost exclusively with matters relating either to the club or books, there is nothing admitted foreign to the subject.

"A curious collection was sold at Messrs. Sotheby's, on Thursday last, in the shape of the 'Roxburghe Revels,' extracted from the Athenæum of January, 1834, mounted and illustrated, among other things, with numerous portraits, autograph letters from Haslewood, R. Wilbraham, Hibbert, Lord Spencer, Dibdin, Heber, Boswell, Sir Walter Scott and others. The material upon which these 'Revels' were founded was purchased at Haslewood's death by Thorpe, the bookseller, the underbidder being Mr. Dilke. Thorpe at once wrote to Dibdin as follows: 'I bought it for 40*l* against the editor of the Athenæum, who, if he got it, would have shown the Club up finely larded.' Dibdin did not care to purchase silence at so high a price, and the bookseller, having no sentiment in the matter, quickly disposed of 'Revels' to Mr. Dilke for £50. That the Club got 'finely larded,' as Thorpe predicted, is a matter of history, for probably no literary club ever received such an exposure. The Roxburghe Club still exists, but an annual dinner and an occasional privately printed volume are the extent of its revels."—*The Athenæum, Jan. 14th, 1899.*

737A **Reformation.**—Impartial History of MICHAEL SERVETUT, burnt alive at Geneva for Heresie, sm. 8vo, *half calf*, **3/6** 1724

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iacobi Per Anthonium cayllaut. Anno do-
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